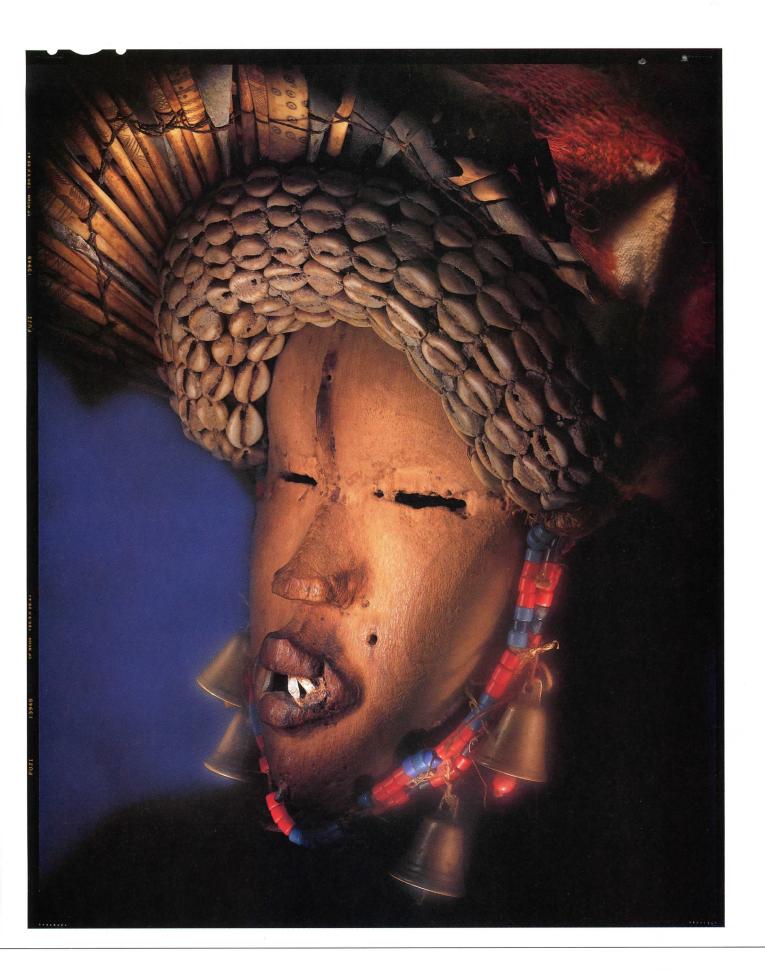


■ When we say something is primitive, it may be saying more about our own perspective than anything else. ■ People from the Dan culture in Liberia wear masks like this Ga Wree-Wree to keep social order. When people get out of line, they are corrected by a masked performer. This way the individuals learn, in a subtle confrontation, that they've made a mistake. ■ Sounds a little more advanced than wearing a mask of a witch, pirate or ghost for collecting candy on Halloween doesn't it. ■ To the people of Africa, art is not something that hangs, framed, on a wall. The *art* of Africa is integrated into every part of the *life* of Africa. ■ To learn more about this rich culture, its art and people, visit the Seattle Art Museum and see this spectacular collection. You may never look at art the same way again.

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SEATTLE REPERTORY THEATRE 1991-92 - 29th Season Volume 11, No. 3

REDWOOD CURTAIN

By Lanford Wilson

January 8 - February 1, 1992

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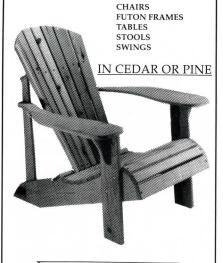


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A Message from Kerry Killinger, Chairman and CEO, Washington Mutual Savings Bank



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Lanford Wilson.
This powerful

drama recounts the search of Geri, an Asian-American girl, who employs her extraordinary abilities to find her lost father. Her search leads to a disturbing encounter in the redwood forest with Lyman, a mysterious, itinerant Vietnam veteran. Cultures and generations clash as Geri drags Lyman and her reluctant aunt into a tug of war over her identity.

Our support for this production illustrates Washington Mutual's commitment to artistic and other community activities that reflect the diversity of the communities we serve. Long known as "the friend of the family," Washington Mutual is dedicated to helping Northwest families and individuals meet their financial needs.

We hope that you will join us in supporting the efforts of the Seattle Repertory Theatre to bring our community significant new productions that celebrate the wonderful diversity around us.

A Message from Roger Eigsti, President and CEO, SAFECO



Whenever we find ourselves in a partnership with the Seattle Repertory Theatre, I can't help but reflect on the reason why — because The Rephas a long and fruitful history of

taking an innovative approach to its productions.

Innovation is highly prized at SAFECO; we have built our reputation on it. So, it should come as no surprise that we value it in others as well. This world premiere production of Lanford Wilson's *Redwood Curtain* makes exciting, dramatic and stimulating theatre, exposing the audience to a playwright and performers who reach for freshness and originality.

It's for such creative "investments" as Redwood Curtain that SAFECO designates two percent of pre-tax profits to hundreds of worthy recipients, not only in the arts, but also social service agencies, educational institutions and health care providers.

So many times we are asked why we pursue corporate philanthropy. The answer is simple. We want to do our part to improve the communities where we live and work and do business. As individuals, and as a corporation, we have a stake in this community — in its business strength and also in its recreation.

On behalf of SAFECO, I welcome you to *Redwood Curtain*, and hope you enjoy it as much as we enjoy bringing it to you.

Calendar of Events

Preview Lecture: Redwood Curtain

Sunday, January 5, 4:00 p.m., in the Mainstage Lobby. Cal Guthrie, a case worker for the Red Cross who aids Amerasian children in finding their American parent, will speak on his experiences and their relation to issues in *Redwood Curtain*. He is a Vietnam veteran. Open to the public and free of charge.

Preview Lecture: Marvin's Room

Sunday, January 26, 4:00 p.m., in the conference room. Rep Artist-in-Residence and *Marvin's Room* director Robin Lynn Smith will discuss this new play by Scott McPherson. Enter the theatre through the stage door on Warren Street (across from QFC) and ask at the front desk for further instructions. Open to the public and free of charge.

Post-Play Discussions: Redwood Curtain

January 12, 19 and 26. Open discussions will follow selected Sunday evening performances on these dates, as well as following the matinee performance interpreted into American Sign Language (ASL) on Sunday, January 26.

Sign-Interpreted Performance: Redwood Curtain

Sunday, January 26, 2:00 p.m. This performance of *Redwood Curtain* will be ASL-interpreted for hearing-impaired persons and will be followed by a sign-interpreted discussion.

Audio-Described Performance: Redwood Curtain

Saturday, January 25, 2:00 p.m. This special performance of *Redwood Curtain* offers audiodescription services for the visually impaired. Live narration of the play, as well as descriptions of sets and costumes, is provided over listening devices. The headsets may be checked out, free of charge, at the coat check desk prior to the performance. The Rep is proud to offer audio-description services at a selected subscription performance of each Mainstage production.

Upcoming Productions:

Marvin's Room by Scott McPherson January 29 - February 16 Stage 2

When We Are Married by J. B. Priestley February 12 - March 7 Mainstage

Hedda Gabler by Henrik Ibsen March 18 - April 11 Mainstage

The Good Times Are Killing Me by Lynda Barry April 22 - May 17 Mainstage

For tickets and information, call 443-2222.

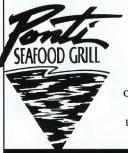
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COMPLIMENTARY PARKING

LANFORD WILSON

The Career of a Native Son

BY MARK BLY

Ridin' on the City of New Orleans Illinois Central Monday Morning Rail Fifteen cars and fifteen restless riders Three conductors and twenty-five sacks of mail

All out on a southbound odyssey, the train pulls out of Kankakee Rolls past the houses, farms, and fields Passin' towns that have no name and freight yards full of old black men And the graveyards of rusted automobiles, singing . . .

Chorus:

Good morning America, how are you?

Don't you know me, I'm your native son
I'm the train they call the City of New Orleans
And I'll be gone 500 miles when day is done . . .

"City of New Orleans" Words and music by Steve Goodman, copyright 1970

arly in the 1970s, the American playwright Lanford Wilson found himself facing what he later characterized as a "massive writer's block." His work had received considerable attention both on and off Broadway in New York, and he felt that everyone was expecting him to write the next "Great American Play." The pressure was enormous. The Circle Repertory Theatre, which he had cofounded in 1969, was struggling to survive and eager to receive a promised new play from its resident playwright. As the deadline neared, Wilson and another Circle Rep cofounder, Marshall Mason, were painting flats late one night when the song "The City of New Orleans" came over the radio.

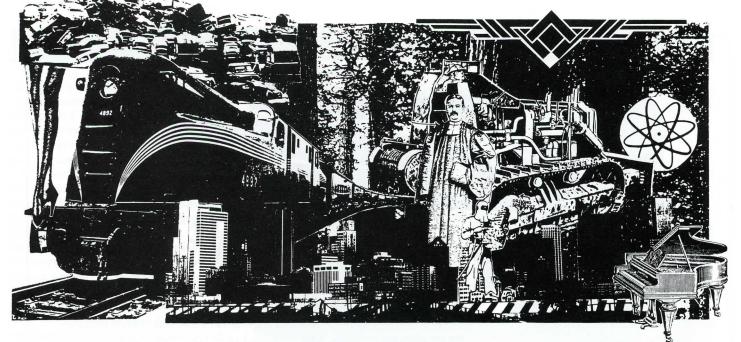
Wilson, a self-proclaimed "train freak" listened to this song about a legendary passenger train threatened with extinction. Wilson mused that someday he would write a play about a "girl train freak" who worked as a prostitute. Mason retorted, "Why don't you write it now?" Wilson responded by creating *The Hot l Baltimore*, a play that reflects his lifelong fascination with America's diverse peoples and varied environs, and its vanishing and quickly forgotten heritage. The title of the play refers to the neon sign with a burned-out "e" on a decaying Baltimore hotel once known as "an elegant and restful haven." But now, like so many of the other cityscapes of Wilson's plays, the graceful art deco hotel faces the end of an age and the mixed blessing of urban renewal; one more seedy hotel to be replaced by a

galloping urban sprawl gobbling up everything in its path. The hotel's inhabitants are chiefly society's outcasts, but they command our attention because they continue to laugh and dream as their world teeters precariously around them.

Over the past thirty years, Lanford Wilson, this quintessential native son, has chronicled the lives of both rural and urban Americans, the outsiders and the privileged: transvestite queens, piano prodigies, stock car drivers, and a host of poets, junkies, prostitutes and preachers. His characters live in equally diverse geographical settings: a ghost town in the Ozarks, the streets of Upper Broadway, a sunbaked adobe mission in New Mexico, the suburbs of Chicago, the burial site of an ancient Mississippian godking, and the mysterious ancient forests of the Pacific Northwest, the location for Wilson's latest play, *Redwood Curtain*.

But where did Lanford Wilson come from and what in his background has enabled him to capture not only the rhythms and sounds of America, but the rich diversity of the American experience?

During the spring and summer of 1937, most of America was absorbed by international events: the abdication of England's Edward VIII in order to marry the American commoner Wallis Simpson and the search in the Pacific for the lost aviatrix Amelia Earhart commanded the public's attention. But in Lebanon, Missouri, Ralph Eugene Wilson and his wife Violetta Careybelle Tate Wilson were more absorbed by an event closer to home, the birth of their only child, Lanford. By the time Lanford turned five, they had divorced; by eleven, Lanford had acquired a stepfather, who was employed as a dairy inspector. They lived in poverty on a farm near Ozark, Missouri. Wilson graduated from high school in 1955, but not before seeing a touring production



of *Brigadoon* at Southwest Missouri State College. In a 1980 interview, Wilson acknowledged the importance of this production that had planted in him a life-long obsession with the theatre: "After that town came back to life on stage, movies didn't stand a chance."

Wilson spent the next couple of years at various colleges, including San Diego State, where he was reunited briefly with his birthfather. In his spare time, Wilson worked as a riveter in an aircraft factory and wrote short stories. Wilson's reunion with his father proved a fiasco, and he soon moved to Chicago, where he worked as a dishwasher and later as a graphic artist for an advertising agency. In 1959, he wrote his first embryonic play and enrolled in a playwriting course at the University of Chicago. Wilson migrated to New York in the summer of 1962, eager to work in the theatre. He lived in Greenwich Village and survived by waiting tables, taking reservations at a hotel and seeing as many plays as he could afford on his meager earnings. A chance encounter one evening in 1963 at the Caffe Cino in the Village changed his life forever. Wilson wandered in off the street and saw a production of Eugene Ionesco's The Lesson, which was a revelation for the young playwright: "I never knew that theatre could be dangerous and funny in that way at the same time." That same evening, Wilson was introduced to the coffeehouse's proprietor, Joe Cino, who was one of the leading figures in the offoff-Broadway theatre movement. Cino astonished the fledgling playwright by asking Wilson to submit one of his plays for presentation at the Caffe.

Wilson, who by this time had a drawer full of unproduced plays, responded by giving Cino a one-act called *So Long at the Fair*. In this faintly autobiographical script, Wilson created a young man who comes to New

York in the hope of becoming an artist. The would-be artist discovers that he has no talent, and he ends up as "an assistant manager of the biggest dry-cleaning chain in the country."

Few people saw this production, but it launched Wilson's career as a playwright and put him at the very center of the emerging off-off-Broadway movement in the 1960s. Over the next few years, Wilson had several other one-act plays produced at the Caffe Cino including, in 1964, The Madness of Lady Bright, considered by many to be a landmark in gay theatre. The one-act features an aging, transvestite, homosexual queen raging about the cruel passage of time, the loss of his memory and his increasing loneliness. These grotesque comic tirades take the form of a series of extended monologues that not only underscore what Wilson describes as the life of a "desperately lonely, misplaced person" but our own spiritual loneliness as well, a concern the playwright has returned to many times in his writing.

This one-act attracted considerable attention, and soon Wilson's work was being produced at another important off-off-Broadway venue, Ellen Stewart's La Mama Experimental Theatre. La Mama produced in 1965 and '66 two early full-length plays by Wilson, Balm in Gilead and The Rimers of Eldritch. The former is set near a street corner in an all-night New York City coffee shop populated by characters from a netherworld reminiscent of Maxim Gorky's The Lower Depths or Eugene O'Neill's The Iceman Cometh. But Wilson's attitude toward these outcasts is sympathetic, and he shows in rich detail their inner dreams as they remain in a limbo-like world caught between damnation and salvation where there is no "balm" that will cure or save them. The Rimers of Eldritch, in contrast, focuses on the inhabitants of a small, Midwestern, coalmining town which is rocked by scandal. Here, too, the "outcasts" are shown to have redeeming values and the "leading citizens" are exposed for their hypocrisy and deceit. But as appearances are valued more than actions, a murder trial fails to acquit the town's innocent scapegoat.

Perhaps just as intriguing in these early works is Wilson's provocative use of time and space. Linear presentation of action is often replaced by the repetition of scenes, simultaneous or overlapping dialogue and cinematic flashbacks or flashforwards. In *The Rimers of Eldritch*, especially, Wilson's stage directions call for such fluidity:

The play takes place during the spring, summer, and fall of the year, skipping at will from summer back to spring or forward to fall and from one conversation to another. All the characters are on stage throughout the play, except twice as indicated, grouping as needed to suggest time and place.

In *Balm in Gilead, The Rimers of Eldritch* and many of his subsequent works, the settings are suggestive, not realistic, and call for abstract scenic design and the power of language to create the environment.

Having begun his career in the early '60s with the emerging off-off-Broadway movement in New York, Wilson in the late '60s also became part of another important artistic event — the development of regional theatre in America. Wilson's plays The Gingham Dog and Serenading Louie were produced in 1968 and '69 at the Washington Theatre Club in Washington, D.C. An autobiographical work, The Lemon Sky, based on Wilson's Eisenhower-era reunion with his father in California, opened in 1970 at the Studio Arena Theatre in Buffalo. The Gingham Dog and The Lemon Sky were



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ACURA

subsequently produced on Broadway and received limited runs, but more significantly, they marked the beginning of Wilson's association with other regions of the country in the creation of his plays, a collaboration that continues today.

In 1969, the production of Wilson's plays returned to New York in a significant new setting. With three other collaborators, Wilson founded the Circle Repertory Company that year in New York. Tanya Berezin, Rob Thirkield and Marshall W. Mason created this non-profit theatre whose mission was and continues to be the fostering of "an ongoing ensemble of artists . . . who would work together to create a living play." Wilson became the playwright-inresidence, and his subsequent association with the Circle Rep has afforded him the rare opportunity, particularly in American theatre, to collaborate with a group of artists committed to developing and nurturing his work on a continuing basis. Over the past two decades, the Circle Rep has staged the premieres of almost all of Wilson's work. Wilson's long-time friend and collaborator Marshall W. Mason, former Circle Rep Artistic Director, served as the director on all of these productions. His major plays produced by the Circle Rep include: The Hot l Baltimore (1973); The Mound Builders (1975); 5th of July (1978); Talley's Folly (1979); Angels Fall (1982); Talley & Son (1985); and Burn This (1987).

The first of these, The Hot l Baltimore, opened in 1973, and its success attracted widespread admiration for both the playwright and the Circle Repertory Company. As every character in the play had been written for a particular actor in the Rep company, the ensemble effect was impressive. Theatre artist and critic Harold Clurman explained in a review that, "One can barely distinguish between the script and the acting. They become one with the entire fabric, which constitutes the real play in the theatre." The audiences were drawn to Wilson's characters, outcasts whose resiliency was affecting without being sentimental. The New York audiences also responded to a theme that has pervaded Wilson's work throughout his career: the idea that we as Americans are too willing to disregard and forget the past in favor of the new, regardless of how vapid or sterile.

This concern is one that carried over into *The Mound Builders*, which was staged by Mason in 1975. Wilson remarked in a 1980 interview on the subject, "We change so quickly, we in America. I guess I might be saying . . . Look at what you're throwing

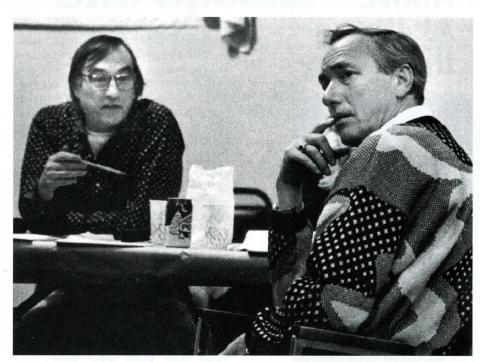


PHOTO: Barry Wong/The Seattle Times

Playwright Lanford Wilson, left, and director Marshall W. Mason discuss *Redwood Curtain* at a rehearsal last spring during The Rep's new play workshop series, The Other Season.

away before you throw it away." The Mound Builders, which is set in Illinois in the 1970s, opens with bulldozers poised to destroy the remains of a unique archaeological site in order to create a recreational area for tourists. The archaeologists race to uncover and preserve what turns out to be the burial ground of an ancient Mississippian godking. But the play goes beyond being a simplistic, one-sided debate about the evils of materialism. As one Wilson commentator, Gene A. Barnett, has noted, the play makes a statement about the ". . . cyclical repetition of history and culture. As the mound builders created and built, trying to seize immortality through structure and wealth, so do we still seek status and a kind of immortality through building and personal aggrandizement." Also echoing Shelley's poem Ozymandias about a longforgotten Egyptian king, the play suggests one final lesson: All worldly power and monuments are subject inevitably to the ravages of time.

Wilson's next major project was and continues to be a five-play series that chronicles a family he created, the Talleys, over a 110-year period. Three of the five plays have been completed. Set on a farm near a small town in Missouri, the five plays will depict the life of a rural Midwestern community against the backdrop of major national events. The cycle of plays starts in

the post-Vietnam period and will end, according to Wilson, in the Civil War era. The first of the three already completed, 5th of July, was produced in 1978 at the Circle Rep. The play begins on Independence Day, 1978, with the eccentric Talley family and friends descending on their old Missouri homestead. They have arrived ostensibly to attend an ash-scattering memorial service for the recently departed Matt Friedmann. His wife Sally ultimately decides that she cannot leave his ashes behind nor sell the memory-filled farmhouse, and the play ends with the Talleys embracing their past and their family roots.

The next play in this "mini-series," as Wilson prefers to call it, was Talley's Folly, which won him a Pulitzer Prize. It was staged for the Circle Rep in 1979. This two-character play, set on Independence Day, 1944, at the height of World War II, has been called a "theatrical valentine." Judd Hirsch and Trish Hawkins starred in this lyrical pas de deux about the middle-aged Matt Friedmann and the small-town spinster Sally Talley, who discover love on a summer night in a decaying Victorian boathouse.

The third play in the series, A Tale Told, was presented at the Circle Rep in 1981 and received a mixed response. Wilson continued to revise the play until it reappeared on the Circle Rep stage in 1985 under the new

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THE SEATTLE HILTON

title, *Talley & Son.* This script, the last one completed to date in the Talley family series, concentrates on the events taking place at the Talley house, again on July 4, 1944, even as Matt and Sally are meeting by the boathouse. But this story focuses on the tyrant and community icon Calvin Talley, who rules his family and his business, "Talley & Son," in a corrupt and hypocritical manner. Once again, Wilson explores the mendacity and bigotry of small town life and its debilitating effect on a community, but this time with the horrors of a world war hanging over the proceedings.

Shortly after the premiere of A Tale Told in the summer of 1982, Wilson's next play, Angels Fall, was produced as part of a commission for the New World Festival in Miami, Florida. It was subsequently presented that fall at the Circle Rep with Fritz Weaver and Barnard Hughes in leading roles. The play's title is based on a phrase from one of Gerard Manley Hopkins' poems, but Wilson added to the thought his own final twist: "Angels fall, but we muddle through." The contemporary setting is a sunbaked adobe mission in northwestern Mexico, where four spiritually bewildered travelers take refuge from a nuclear accident. A canister containing nuclear materials has split open, trapping them. At the church, they encounter an elderly priest and a young Native-American doctor on an internship among his own people. On the surface, the play explores a familiar but important idea about the destruction of our environment. It is, in part, an indictment of irresponsible and short-sighted national and local policies toward nuclear energy. But Wilson's play also offers a sympathetic and often comic look at how humans make choices, frequently fall, but somehow find the strength to continue. The trapped characters act out what amounts to "a rehearsal for the end of the world," and the play draws to a close with Wilson, through the priest, asking us: "Seeing that all this world shall be dissolved, what manner of persons ought we to be?"

After writing a series of plays about small town life, Wilson returned in the mid-1980s to writing about the traumas of urban life in his work *Burn This*. The Circle Rep production of this play, which featured John Malkovich in the role of the brutish Pale, was initially presented in 1987 at the Mark Taper Forum in Los Angeles and was subsequently performed in New York. In this urban comedy, we encounter witty, hip Manhattanites in a funky loft apartment. The play opens with Anna, an aspiring choreographer, returning from an out-of-

town funeral for her former loftmate, a gay dancer/choreographer who died in a boating accident. The ordeal of the funeral with her friend's blue-collar family has left her unsettled, particularly because none of them would acknowledge his artistic gifts or his homosexuality. A few weeks later, the gay dancer's hopped-up macho brother explodes into Anna's loft late one night screaming guttural obscenities like a latter-day Stanley Kowalski. But this frightening and explosive collision between two opposing worlds is gradually transformed into a bizarre romance in which the lovers are terrified of one another. In this play, Wilson takes a witty look at love, art and the alienating urban forces that flourish today in our society. Wilson also has created in the character Pale, with his raffish, virtuosic tirades, an absorbing and ultimately memorable urban primitive.

Wilson's latest play, Redwood Curtain, was developed in March, 1991, as part of the Seattle Repertory Theatre's new play workshop series, The Other Season. Then as now, the production was the product of a unique collaboration between the Circle Repertory Company and the Seattle Rep. The current production, directed by Marshall W. Mason, is the world premiere of the play and marks the first time a Lanford Wilson script has been presented at the Seattle Rep. Wilson's play is set in the Pacific Northwest in and around the ancient redwood forests of Northern California. The idea for the work began germinating in Wilson's mind during the summer of 1990, when he was teaching at Humboldt State University in California. Wilson became intrigued by stories of Vietnam vets living in redwood forests to get away from society. Around the same time, he also met several Asian-American students and listened to them talk about their cultural backgrounds. When Wilson returned to the East Coast, he began writing a play about Geri, a precocious Vietnamese-American girl who is a piano prodigy with strange preternatural powers. She uses her extraordinary gifts to track down her long-lost father. The trail leads her deep into the redwood forest, where she meets Lyman, a mysterious "bush vet." Geri's passion for the truth of her identity drags both Lyman and her wealthy aunt Geneva into her personal struggle.

As with many of his previous plays, *Redwood Curtain* raises questions about the past and about our heritage, both on a personal and a national level. But it also questions our desire to forget unpleasant memories such as the Vietnam War and its painful traces.

Furthermore, as Wilson's long-time collaborator, Marshall W. Mason, believes: "Redwood Curtain is truly unlike anything Lanford has written before, and this surprise for me has been both a delight and a challenge. The play has a fairy tale quality. It takes place in the woods and in a house near the woods. The play is also a mystery as well as a comedy. All of these diverse elements the fantastical, the magical, the suspense, and the humor - contribute to making it a very rich and complex work. One of the most challenging things about the play is that the setting is nothing less than the awesome redwood forest of the Pacific Northwest. And yet the nature of the human drama is very intimate and very personal, with three people in the play unraveling the past. I believe all of these disparate elements will make for a subtle and challenging journey for us and our audiences."

Lanford Wilson has received numerous honors and awards for his plays over the past twenty-five years, including three Obies and a Pulitzer Prize for drama. Many contemporary playwrights have acknowledged their debt to him, including David Mamet. But perhaps the greatest tributes to Wilson during his career have come from the actors who have worked on his plays. His gift for writing dialogue and creating characters is universally acknowledged by actors such as Judd Hirsch, Helen Stenborg and Barnard Hughes. Stenborg acted in the original productions of The Hot l Baltimore, 5th of July, and Talley & Son. In a recent interview, she confessed that Wilson's plays have always offered her special challenges, for the "... honesty of his writing demands always a total honesty in the acting, and when a play's written that well, you don't have to 'act' it."

Barnard Hughes, also in a recent conversation, talked about Wilson's devotion to his writing and the actors that perform it. Hughes described how when he was playing in Angels Fall in New York, the actors discovered one night that someone was lurking under the stage. It was Wilson listening secretly to the actors, learning from them and storing away what he had learned for subsequent rewrites. Hughes closed the interview by praising Wilson not only for the wonderful, lyrical roles he has written, but for something even more unique and rewarding for both his actors and audiences: "When you act in a Lanford Wilson work, you're involved in a play that is about something meaningful. When you finish the night's performance, you know that you've been somewhere and it was worth the journey."

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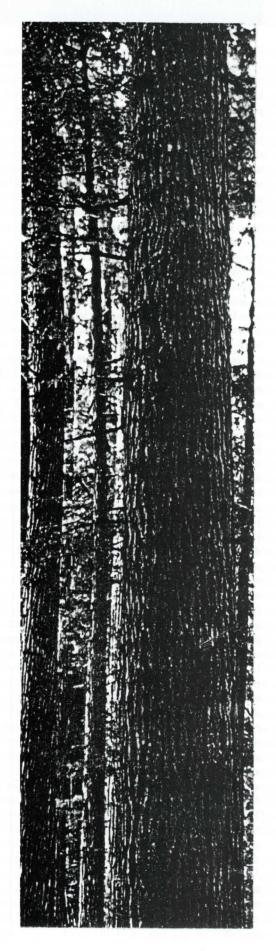
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And calm will prevail.

-Geri, Redwood Curtain



SEATTLE REPERTORY THEATRE

& CIRCLE REPERTORY COMPANY

PRESENT

REDWOOD CURTAIN

BY LANFORD WILSON DIRECTED BY MARSHALL W. MASON

Scenic Designer Costume Designer Lighting Designer Sound Designers Original Music John Lee Beatty Laura Crow Dennis Parichy

Chuck London/Stewart Werner

Peter Kater

The Cast

In order of appearance

Lyman Geri David Morse Kimiko Cazanov Debra Monk

Geneva

The Scenes

Scene 1: A redwood forest near Arcata, California, in the northwestern part of the state.

Scene 2: Briefly, a car. The music room of Geneva's home in Arcata.

Scene 3: A coffee shop. The forest. The music room.

Redwood Curtain runs approximately 1:40 minutes and is performed without intermission.

Understudies (will not appear without an announcement to the audience):
Lyman—Peter Lohnes; Geri—Eloisa Cardona; Geneva—Ki Gottberg

OUR PRODUCING PARTNERS





OUR PRODUCING ASSOCIATE: GRAHAM & DUNN

This production is made possible, in part, by the National Endowment for the Arts; Corporate Council for the Arts; the Seattle Arts Commission, City of Seattle; and the Washington State Arts Commission.

Circle Repertory Company is the recipient of a grant award for New American Plays from the W. Alton Jones Foundation supporting the development and production of *Redwood Curtain*.

The Actors



Kimiko Cazanov Geri

A native New Yorker, Kimiko is pleased to be making her debut at the Seattle Repertory Theatre. Some of her favorite roles include Himiko in *Tea*

at the Odyssey Theatre in Los Angeles, Desdemona in Othello at the New Mexico Repertory Theatre and Fidelia in the workshop production of Widows at the Mark Taper Forum. Her other theatre credits include Songs of Harmony at East-West Players in Los Angeles, The Owl and the Pussycat at Nassau Rep in New York, and Repo and A Peaceable Kingdom at the Labor Theatre in New York. On television, she spent two years starring as Rose in the NBC series "Rags to Riches," as well as guest-starring on numerous other shows including "Down Home," "The Tracey Ullman Show," "Bagdad Cafe," "Tour of Duty," "Freddy's Nightmare" and "Loving." She will appear in the feature film, Family Prayers, and has recently completed Paul Mazursky's film, The Pickle.



Debra Monk Geneva

Debra Monk most recently created the role of Lily Connors for Broadway's Nick & Nora. She also created the role of Sara Jane

Moore in Playwrights Horizons' production of Assassins and the mother in Prelude to a Kiss on Broadway and at Circle Rep. She is the coauthor and an original cast member of both Oil City Symphony, recipient of an Outer Critics Circle Award for "Best Off-Broadway Musical" and a Drama Desk Award for "Best Ensemble Acting," and the Tony-nominated Pump Boys and Dinettes. She has appeared at the Yale Rep, Arena Stage and the Actors Theatre of Louisville. On television, she appeared in the "American Playhouse" production of "Women and Wallace." Her film credits include What About Bob? and Prelude to a Kiss. Ms. Monk is married to studio musician John Miller.



David Morse Lyman

David Morse's many roles for film, television and the stage have ranged from doctor to killer and idol to outcast. A native of Massachusetts, Mr. Morse was

the youngest founding member of the Boston Repertory Theatre, where he went on to act for six years in roles such as the Aviator, the Fox and the Snake in The Little Prince, the junkie in Hatful of Rain and Henry Thoreau in The Night Thoreau Spent in Jail. From Boston he moved to New York City, where he began an association with the Circle Repertory Company. In New York, he also performed in Waiting for Godot, Twelfth Night and A Death in the Family. Mr. Morse is the cofounder of Left Coast Rep in Los Angeles, and has also appeared on L.A. stages in productions of Ibsen's The Wild Duck at the Los Angeles Theatre Center and How I Got That Story at the Coronet Theatre, among other productions. His credits for television include six seasons as Dr. Jack "Boomer" Morrison on "St. Elsewhere," the television movies "Cross of Fire," "Winnie," "Shattered Vows," "A Cry in the Wild," "Brotherhood of the Rose," "Downpayment on Murder," "A Place at the Table" and "Prototype." His credits for film include Inside Moves, Personal Foul, Desperate Hours with Mickey Rourke and The Indian Runner, directed by Sean Penn.

Directors & Production Staff

Daniel Sullivan, Artistic Director

Daniel Sullivan assumed the Artistic Directorship of the Seattle Rep in 1981, after two years as Resident Director. In that time, he has directed over two dozen plays, including the Mainstage productions of The Taming of the Shrew; An Enemy of the People; Ah, Wilderness!; The Two Gentlemen of Verona; Bedroom Farce; Major Barbara; Romeo and Juliet; The Front Page: Make and Break; As You Like It; Our Town; Girl Crazy; Richard III; Red Square; The Caucasian Chalk Circle; Tartuffe; The Tempest; Truffles in the Soup; The Cherry Orchard and I'm Not Rappaport (which he went on to direct on Broadway, on tour, and in London's West End). He served as both actor and director for The Mandrake & The Wedding, The Merry Wives of Windsor and Robbers. Long committed to developing new works for the stage, Mr. Sullivan established The Rep's new play program in 1979. The Rep's productions of Bill Irwin's Largely/New York and William Mastrosimone's Cat's-Paw and Shivaree (the latter two directed by Sullivan) were developed in this program as was Wendy Wasserstein's The Heidi Chronicles, which went on to win the 1990 Tony Award and the Pulitzer Prize. Mr. Sullivan recently directed The Substance of Fire by Jon Robin Baitz for New York's Playwrights Horizons. Prior to his association with The Rep, he was well known for his work at the nation's leading regional theatres, and as a member of the Lincoln Center Theatre Company during the early '70s, directed the American premiere of Durrenmatt's Play Strindberg and Sean O'Casey's The Plough and the Stars. This season. Mr. Sullivan directs his own play, Inspecting Carol, in the PONCHO Forum and takes Herb Gardner's Conversations With My Father, which premiered at The Rep last year, to The Royale Theatre in New York.

Benjamin Moore, Managing Director

Benjamin Moore joined The Rep in December, 1985 after a 15-year association with the American Conservatory Theatre in San Francisco. As Production Manager and then Managing Director at A.C.T., Mr. Moore refined the theatre's repertory system of productions in rotation, supervised a fully-accredited actor training program, managed tours to the Soviet Union, Japan, Hawaii and the Western states, and was instrumental in developing an exchange of theatre professionals with the People's Republic of China. At The Rep, Mr. Moore has developed an annual regional tour as part of an expansion of the theatre's outreach programs. He was appointed to the Seattle Arts Commission in 1987 and served as SAC Chairman for 1989. Mr. Moore currently serves on the executive committee of The League of Resident Theatres (LORT), The Theatre Companies Panel of the NEA, and was recently appointed to the Board of the American Arts Alliance. He holds a B.A. from Dartmouth College and an M.F.A. in Theatre Administration from the Yale School of Drama.

Douglas Hughes, Associate Artistic Director

Douglas Hughes joined The Rep as Associate Artistic Director in 1984, and has since directed Twelfth Night; The House of Blue Leaves; Passion Play; Endgame; The Forest; You Can't Take It With You; Landscape of the Body; The Understanding; The Beauty Part; Hogan's Goat; That's It, Folks!; Nothing Sacred; Measure for Measure; The Playboy of the Western World and The Other Season productions of Discovered; The Nice and the Nasty; Play Yourself; August Snow; New Music; Strangers on Earth and Love Diatribe. Mr.

Hughes also directed his new English version of The Miser last season on the Mainstage. Prior to his association with The Rep, he lived in New York City, serving first as NEA Directing Fellow and later as Associate Artistic Director of the Manhattan Theatre Club, where he directed Vincent Canby's After All, Anthony Giardina's Scenes from La Vie de Boheme, Edward Bond's Summer, and Harry Kondoleon's Slacks and Tops. Mr. Hughes has also directed several plays by Mark O'Donnell for New York's Playwrights Horizons. His production of Harvey opened the 1989 season of The Guthrie Theater, where he returned in 1990 to direct The Front Page. His production of Jon Robin Baitz's The Film Society was seen at The McCarter Theatre last May. Mr. Hughes is a graduate of Harvard College and has served on the faculties of the Playwrights Horizons Theatre School and The Lincoln Center Institute.

Mark Bly, Artistic Associate/Dramaturg

Mr. Bly has worked at the Seattle Rep as the dramaturg for Twelfth Night, The Miser, Six Characters in Search of an Author, The Cherry Orchard, Love Diatribe, Much Ado About Nothing, Cyrus, Conversations with My Father, Measure for Measure and Home and Away. Prior to his arrival at The Rep in 1989, he served as dramaturg on over 30 productions at The Guthrie Theater, Arena Stage. and the Yale Repertory Theatre, working with directors such as Liviu Ciulei, Garland Wright, JoAnne Akalaitis and Peter Sellars. In 1986, he was the dramaturg for the Broadway production of Execution of Justice. Bly is a cofounder of Minnesota Young Playwrights, and over the past two years has participated as a director in The Empty Space's New Voices for the 90's series. He was an on-site evaluator for the National Endowment for the Arts from 1984-86 and has recently served as a reader for their 1991 Playwriting Fellowships Program. Mr. Bly has taught at Boston College and written for Yale's Theatre journal as a Contributing Editor, The Dramatists Sourcebook, The Minneapolis Star Tribune, The Theatre Journal and The Boston Herald American. He did his graduate work at Yale, is the Vice-President of Communications for Literary Managers and Dramaturgs of the Americas, and appears in Who's Who in U.S. Writers, Editors, and Poets.

Lanford Wilson, Playwright

Lanford Wilson received the 1980 Pulitzer Prize for drama and the New York Drama Critics Circle Award for his play, Talley's Folly. He is a founding member of Circle Repertory Company and one of twenty-one resident playwrights for the company. His work at Circle Rep includes: The Family Continues (1973), The Hot I Baltimore (1973), The Mound Builders (1975), Serenading Louie (1976), 5th of July (1978), Talley's Folly (1980), A Tale Told (1981), Angels Fall (1982), all directed by Marshall W. Mason, and the one-act plays Brontosaurus (1977) and Thymus Vulgaris (1982). His other plays include Balm in Gilead, The Gingham Dog, The Rimers of Eldritch, Lemon Sky and some twenty produced one-acts. He has also written the libretto for Lee Hoiby's opera of Tennessee Williams' Summer and Smoke, and two television plays,"Taxi!" and "The Migrants," which is based on a short story about Tennessee Williams. His other awards include the Outer Critics Circle Award and an Obie for The Hot I Baltimore, an Obie for The Mound Builders, a Drama-Logue Award for 5th of July and Talley's Folly, the Vernon Rice Award for The Rimers of Eldritch, and Tony Award nominations for Talley's Folly, 5th of July and Angels Fall. He is the recipient of the Brandeis University Creative Arts Award in theatre arts and



<u>nordstrom</u>

the Institute of Arts and Letters Award. Mr. Wilson has recently completed an entirely new translation of Chekhov's *The Three Sisters*, which was commissioned and produced by the Hartford Stage Company. His play *Talley & Son* (the third play of the Talley trilogy) opened in New York City on September 24, 1985. His play *Burn This* opened at the Mark Taper Forum in Los Angeles in January 1987, starring John Malkovich and Joan Allen, and opened on Broadway in October 1987 with the same cast, and in London in 1990 with Mr. Malkovich. Mr. Wilson is currently writing the screenplay for the film version. He makes his home in Sag Harbor, New York.

Marshall W. Mason, Director

Marshall Mason started directing the plays of Lanford Wilson with the original production of Balm in Gilead in January of 1965 at La Mama Experimental Theater in New York. Since then, he has directed Home Free! off-Broadway and in London, The Madness of Lady Bright, two productions of The Sand Castle, Wandering at the Caffe Cino. The Gingham Dog at the New Dramatists and Untitled Play at the Judson Church. In the early days at Circle Repertory Company, he directed Sextet (Yes), The Family Continues, Ikke Ikke Nye Nye and The Great Nebula in Orion. Their next production, The Hot I Baltimore, received the New York Drama Critics Circle Award for "Best American Play" (1972) and won Obie Awards for "Best Play" and "Best Director." Kermit Bloomgarden moved the play off-Broadway, where it ran for 1,166 performances. Mr. Mason also directed The Hot I Baltimore at the Mark Taper Forum in Los Angeles before he returned to Circle Rep to direct The Mound Builders, which earned another Obie Award for both playwright and director. The following summer (1975), they went on location in Southern Illinois to film The Mound Builders for PBS' "Great Performances" series. His production of Serenading Louie at Circle Rep marked the third of Mr. Mason's six Obie Awards. He restaged the play for the Academy Festival Theater in Lake Forest, Illinois. In 1978, he directed William Hurt and Jeff Daniels in the premiere of 5th of July, and later directed it for the Taper in L.A., on Broadway with Christopher Reeve, and for a film version for Showtime with Richard Thomas. Judd Hirsch starred in their next collaboration, Talley's Folly, which won the 1980 Pulitzer Prize for drama, as well as the New York Drama Critics Award for "Best Play" (1980). Mr. Mason directed Talley's Folly for the Mark Taper Forum in L.A., the Goodman in Chicago, and then again in London, starring Jonathan Pryce and Hayley Mills. Mr. Wilson's trilogy of "Talley plays" was completed with A Tale Told, which played in Los Angeles, Saratoga Springs, and finally retitled and restaged in New York as Talley & Son. Mr. Wilson and Mr. Mason next presented Angels Fall, the Circle Rep production that premiered at the New World Festival in Miami, and played in Saratoga Springs, at Lucille Lortel's White Barn Theater, and finally on Broadway, where it garnered Mr. Mason his third of five Tony nominations for "Best Director." Their next production, Abstinence, appeared at a Circle Rep benefit, and was followed by the premiere of Burn This at the Mark Taper Forum, which was subsequently restaged for the Steppenwolf Theatre Ensemble in Chicago and then for Broadway, where it went on to play for 500 performances. Since then, Mr. Mason has staged the premiere of The Moonwalk Tapes and A Poster of the Cosmos at Humboldt State University, where Mr. Wilson spent last summer among the redwoods. Redwood Curtain marks Mr. Mason's 40th production of 23 plays by Lanford Wilson, continuing the longest collaboration between a playwright and director in the

history of the American theatre. Mr. Mason has also directed the work of Tennessee Williams, Jules Feiffer, John Bishop, Jim Leonard, William Mastrosimone, Anthony Shaffer, William M. Hoffman and Larry Kramer. The founding artistic director of the Circle Repertory Company in New York, Mr. Mason is past president of the Society of Stage Directors and Choreographers. He has been honored with the Margo Jones Award, the Theater World Award, the Shubert Foundation Award and the William Inge Festival Award for Lifetime Achievement. Currently, he divides his time between New York and Los Angeles, where he doggedly pursues a film career.

Tanya Berezin, Circle Repertory Company Artistic Director

Tanya Berezin is a founding member of the Circle Repertory Company and has been the company's artistic director since 1987. She was pleased to return to Circle Rep's Main Stage, where she appeared this season as Molly in Babylon Gardens. During the past three seasons, she has brought to the stage such innovative works such as Prelude to a Kiss, Reckless, Brilliant Traces, Borderlines and Amulets Against the Dragon Forces. As a performer, Miss Berezin's career has spanned more than two decades and encompassed collaborations with some of America's foremost playwrights. An early participant in the off-off-Broadway movement, Miss Berezin worked with exciting young writers such as Paul Foster, Robert Patrick. Sam Shepard and Lanford Wilson. In 1969, she joined Mr. Wilson, Marshall W. Mason and Rob Thirkield to form Circle Repertory Company. Her roles at Circle Rep have included Queen Elizabeth in Schiller's Mary Stuart, Myra in Williams' Battle of Angels, Frau Wolf in Hauptmann's The Beaver Coat, Marion Clay in Wilson's Angels Fall and Dr. Erikson in Wilson's The Mound Builders, for which she won an Obie Award. She also played Martha in Circle Rep's production of Albee's Who's Afraid of Virginia Woolf?, which toured Japan. Miss Berezin has also made numerous television appearances, and her film credits include Awakenings; He Said, She Said; and Frank Perry's Compromising Positions. She resides in Sag Harbor and New York City with her husband, Mark Wilson, and her children, Lila and Jonathan Thirkield.

Terrence Dwyer, Circle Repertory Company Managing Director

Terrence Dwyer most recently held the position of Managing Director of Laura Dean Dancers and Musicians, an internationally known, New Yorkbased modern dance company. He is a graduate of the Yale School of Drama, where he held the position of Associate Managing Director of the Yale Repertory Theatre. Mr. Dwyer previously held management positions at the Missouri Repertory Theatre, the Mark Taper Forum, the L.A. Theatre Center, Circle in the Square Theatre and the Great Lakes Shakespeare Festival, and was General Manager of Circus Flora. He has served as a development consultant to River Arts Repertory Theatre and has recently been a member of both the NEA Advancement and Dance on Tour review panels.

John Lee Beatty, Scenic Designer

John Lee Beatty's scenery has been seen on Broadway in Angels Fall, Burn This, Penn & Teller, Talley's Folly, Ain't Misbehavin', Crimes of the Heart, 5th of July, Loot, Knock Knock and in nearly two dozen more productions. His designs for productions off-Broadway include The Substance of

Fire; Lips Together, Teeth Apart; The Sum Of Us; Song of Singapore; The Miss Firecracker Contest; A Life in the Theatre; Ashes; Aristocrats and The Road to Mecca, as well as 17 years of designs for the Circle Repertory Company. Mr. Beatty has also designed for the New York Shakespeare Festival, television and opera as well as for various leading theatres across the country. His designs were seen in The Rep's productions of Jumpers and A Flea in Her Ear. A graduate of Brown University and the Yale School of Drama, Mr. Beatty is a recipient of the Tony, Obie, Drama Desk, Outer Critics Circle and Maharam awards.

Laura Crow, Costume Designer

Laura Crow is an internationally known designer whose costumes have been seen as far away as Japan and Yugoslavia as well as in Europe and most of the United States. A professor in the department of theatre and drama at the University of Michigan, Ms. Crow is also a resident designer for the Circle Rep in New York and is still actively designing for professional theatre. She is pleased once again to be involved with the work of Lanford Wilson, having designed six of his plays under the direction of Marshall W. Mason. Recent projects for Ms. Crow include Ara Watson's new play The Mesmerist at the Cincinnati Playhouse in the Park and Mel Shapiro's new play The Lay of the Land directed by Lee Grant at Pittsburgh Public Theater. Most recently in New York, her credits include ¿De Donde? at Joseph Papp's Public Theatre, Aaron Sorkin's new play Making Movies, Brilliant Traces starring Joan Cusak and Kevin Anderson and the highly acclaimed Burn This by Lanford Wilson, starring John Malkovich, for which she won a Drama-Logue Award. She has also received Drama Desk, Obie, Villager and Joseph Jefferson awards, and nominations for Maharam and Helen Hayes awards. Her other Broadway credits include 5th of July, The Water Engine and Mr. Happiness, Sweet Bird of Youth and WARP. Her work was among that chosen for Design 88, organized by United States Institute for Theatre Technology (USITT) to represent American Theatre Design. Ms. Crow is pleased to be returning to Seattle, where her latest costume design credit was for Tears of Rage at ACT, marking her 20th production in Seattle. Her other favorite Seattle productions include A Chorus of Disapproval, Tales From Hollywood, The Merry Wives of Windsor, Girl Crazy, Savages, The Taming of the Shrew, Tintypes, The Dance of Death, An Enemy of the People, Mrs. Warren's Profession, Leonce and Lena, The Lady's Not For Burning, Heartbreak House and Colored Girls. Currently, Ms. Crow is designing a new translation for The Three Sisters for Pittsburgh Public Theater and for a new play entitled Raft of the Medusa which opened at the Minetta Lane Theatre in New York in December.

Dennis Parichy, Lighting Designer

Dennis Parichy's most recent designs are for Joe Pintauro's Raft of the Medusa off-Broadway and the Circle Repertory Company production of The Rose Quartet. This season, he has designed Booth is Back for the Long Wharf Theatre; Macbeth for the Philadelphia Drama Guild and Athol Fugard's A Lesson from Aloes, directed by Mr. Fugard at La Jolla Playhouse. His lighting can currently be seen off-Broadway in Penn & Teller Rot in Hell. Last season, his designs included The Sum of Us at the Cherry Lane, the American premiere of Simon Grav's The Holy Terror and The Lay of the Land for the Pittsburgh Public Theater. His Broadway credits include Penn & Teller, Burn This, Talley's Folly, 5th of July, As Is, Knock Knock, Crimes of the Heart, Coastal Disturbances and The Water Engine.

He has worked for leading resident theatres throughout the country, has lit many productions for the Manhattan Theatre Club and teaches lighting design at Brandeis University. He has received Obie, Drama Desk, Drama-Logue and Maharam awards for his designs.

Chuck London and Stewart Werner, Sound Designers

Mr. London is proud of the fact that he was the first sound designer ever to achieve equal billing with the other designers. He has designed sound for more than 100 productions on and off Broadway. After designing some experimental off-off-Broadway productions in the '70s, Mr. London's first major sound production was for the Circle Repertory Company's world premiere of Lanford Wilson's The Hot I Baltimore in 1973. Since then, he has been Resident Sound Designer at the Circle Rep. He also produces and directs multi-image and video presentations for a wide variety of clients including New York Magazine, ABC News, Architectural Digest and Glamour Magazine out of his own company, CL Communications, in New York. Stewart Werner's ten-year collaboration with Mr. London has involved over 70 theatrical designs as well as multi-image and video productions. Mr. Werner was company sound designer for Capital Repertory in 1979 and studied with Joel Chadabe, the codesigner of the Moog Synthesizer. Chuck and Stewart are charter members of The Theatrical Sound Designer's Association. Some of their Broadway designs include Angels Fall, As Is, 5th of July, Burn This, Knock Knock, The Man Who Had Three Arms, The Musical Comedy Murders of 1940, Passion, Open Admissions, Talley's Folly and believe it or not, Moose Murders.

Peter Kater, Composer

Of German birth and descent, Peter Kater moved to New Jersey at the age of four and began studying piano at the age of seven. After seven years of classical training, he played with rock bands around New Jersey and New York while studying classical improvisation. He moved to Boulder, Colorado, in 1977 and six years later released his first album entitled "Spirit." Since then, he has recorded twelve albums ranging from solo piano to full group orchestration. Most of his albums have charted in the top ten of national radio airplay charts, and his work has been twice nominated for "Best New Age Album," in 1989 and 1990, by the National Association for Independent Record Distributers (NAIRD). His "Two Hearts" album became the original score to Lanford Wilson's play, Burn This, with John Malkovich and Joan Allen. His other theatre credits include the music for the Ahmanson Theatre's 1988 production of Summer and Smoke and the off-Broadway production of Sunshine. He has performed at Robert Redford's Sundance Institute and at John Denver's international symposium, "Choices for the Future." His music was heard at the 1988 Winter Olympics, the Kentucky Derby, and on the television shows "Another World," and NBC's "Wide World of Sports." Mr. Kater has also written for PBS, Walt Disney, The Discovery Channel, Warren Miller, Quaker Oats, Fisher Price, the U.S. Department of the Interior, United Way and many other independent production companies.



Fred Reinglas, Stage Manager

Fred Reinglas has served as production manager for Broadway productions of Hair, Gemini, Talley's Folly, 5th of July, Angels Fall, Passion, As Is and The Musical Comedy Murders of 1940. His credits off-Broadway include Hair; By Bernstein; Funny House of a Negro; Ghosts; MacBird!; You're a Good Man, Charlie Brown and That 5 a.m. Jazz. As a company member at Circle Rep for the past 15 years, Mr. Reinglas' credits include Gemini, 5th of July, Talley's Folly, A Tale Told, Angels Fall, Balm in Gilead, Fool for Love, As Is, The Musical Comedy Murders of 1940, El Salvador, Cave Life, Borderlines, Reckless, Brilliant Traces, Florida Crackers, Love Diatribe, Road to Nirvana and many other productions. He has worked in television as the assistant director for PBS productions of "The Human Voice" and "5th of July."

Diana M. Johns, Assistant Stage Manager

Diana Johns is pleased to return to The Rep for her fourth season. In the past, she has worked as stage manager for The Lisbon Traviata, assistant to the stage manager for The Heidi Chronicles, Sunday in the Park With George and Two Trains Running at The Rep, and for Red Noses at ACT. Diana spent last summer working as stage manager for the Intiman Theatre production of A Streetcar Named Desire. She received her M.F.A. from the University of Missouri, Kansas City.

Mary Hunter, Production Stage Manager

Mary Hunter returns for her ninth season at The Rep following a year on the road as stage manager for The Heidi Chronicles national tour and a European cruise tour of Theatre at Sea. In previous seasons at The Rep, she served as stage manager for such favorites as The Heidi Chronicles, Truffles in the Soup, Nothing Sacred, The Caucasian Chalk Circle, Tartuffe, Noises Off, Richard III, Girl Crazy, I'm Not Rappaport, Our Town, The Ballad of Soapy Smith and The Front Page. Prior to that, she was stage manager for the Stratford Festival in Ontario, Canada, and the National Arts Center of Canada in Ottawa. For The Guthrie Theater in Minneapolis, she served as stage manager for ten mainstage productions, as well as serving as Production Stage Manager for the Guthrie Two. Ms. Hunter has also worked with Denver Center for the Performing Arts, the American Repertory Theatre in Cambridge, Massachusetts, and the Santa Fe Festival Theatre.

Meg Simon, Casting Consultant

Meg Simon is pleased to be working with the Seattle Repertory Theatre. She has cast for the Yale Repertory Theatre, Second Stage Theatre, La Jolla Playhouse, Arena Stage and the Stratford Festival. Her casting credits on Broadway include August Wilson's Fences, Joe Turner's Come and Gone, Ma Rainey's Black Bottom, The Piano Lesson and the upcoming Two Trains Running. She has also cast M. Butterfly, Brighton Beach Memoirs, Biloxi Blues, Coastal Disturbances, Painting Churches, Master Harold and the Boys and the acclaimed revival of The Iceman Cometh, all on Broadway. Ms. Simon's extensive television credits include the mini-series "Common Ground" and "Concealed Enemies," and the recent American Playhouse production of "A Marriage: Georgia O'Keefe and Alfred Stieglitz." Her feature film work includes Once Around, Crossing Delancey and Family Business. Ms. Simon is a member of the Casting Society of America.

Circle Repertory Company

comprises a family of over 200 theatre artists who share a commitment to excellence and a vision of truth and humanity in the theatre. Now in its third decade, Circle Rep has become a national resource of new plays, producing more than 100 new works that have been presented at scores of professional theatres in all 50 states and many foreign countries. Founded in 1969 by present artistic director Tanya Berezin, Marshall W. Mason, Rob Thirkield and Lanford Wilson, the Company has received numerous awards including the Pulitzer Prize, Tony Awards, Obie Awards, Drama Desk Awards and the 1991 Lucille Lortel Award. Circle Rep has introduced audiences to such works as Prelude to a Kiss, Reckless, Burn This, The Hot I Baltimore. Fool for Love, Talley's Folly, As Is, The Musical Comedy Murders of 1940, Gemini and Knock Knock, and counts among its ensemble many of this country's leading theatre artists. Circle Rep's 1991-92 artistic season will include the world premieres of Babylon Gardens by Timothy Mason, The Rose Quartet by Thomas Cumella, The Baltimore Waltz by Paula Vogel, Empty Hearts by John Bishop and Redwood Curtain by Lanford Wilson.

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The Seattle Repertory Theatre earns approximately 60 percent of its operating budget through ticket sales and other earned income — one of the highest percentages of any major regional theatre. For the remaining 40 percent, The Rep relies on contributions from individuals, agencies, corporations and foundations. This vital support enables the theatre to maintain its high production quality and keep ticket prices at an affordable level.

The following are a select few of the many who assist The Rep. To all — our thanks.

The National Arts Stabilization Fund (NASF) provides a restricted working capital reserve to cover seasonal fluctuations in cash flow.

The National Endowment for the Arts (NEA)
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These government agencies provided \$361,227 in support during the past year.

Corporate Council for the Arts (CCA) provides the theatre with annual sustaining support from the business community.

PONCHO

provides generous funding in support of The Rep's resident acting company and new play development.

Nordstrom

has underwritten the SRO Spring Fashion Show and Luncheon for the past 24 years.

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underwrites the Rep-29 Benefit Dinner Dance and the Klopfenstein Annual Drama Award, a one-year scholarship in the theatre arts.

The Shubert Foundation

provides grant support which helps The Rep develop new plays for the American theatre.

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underwite specific production expenses related to a given show. Recent Producing Partners include: Ackerley Corporate Giving; AT&T; The Boeing Company; GNA Corporation; GTE Northwest Incorporated; Martin Selig Real Estate; NBBJ; QFC/Quality Food Centers, Inc.; SAFECO; Seafirst Bank; Security Pacific Bank of Washington; and Washington Mutual. Producing Associates include: Arthur Andersen & Co.; Culp, Guterson and Grader; Davis Wright Tremaine; Ernst & Young; Foster Pepper and Shefelman; Graham & Dunn; Rollins Burdick Hunter of Washington; Starbucks Coffee Company; Wall and Associates; and Washington Natural Gas.

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The Seattle Repertory Organization, The Rep's outstanding volunteer guild, boasts nearly three hundred members throughout the Puget Sound region. The funds and services they provide contribute immeasurably to the success of this theatre.

This theatre operates under an agreement between The League of Resident Theaters and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Stage crew and scenic carpentry work for SRT productions is performed by members of IATSE Local #15.

Usher services are provided by members of SEIU Local #6.

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The Rep pursues affirmative action and equal opportunity in its employment, activities and programs.

ssdc

The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Rep Facts

Mailing Address

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Box Office Hours

Tuesday - Saturday, 10:00 a.m. to 8:00 p.m. Sunday, 10:00 a.m. to 7:00 p.m. Closed Mondays Telephone: (206) 443-2222 TTY/ TDD: (206) 443-2226 (for hearing-impaired persons only)

Performance Notes

Doctors or others who may need to be contacted in an emergency may leave the number 443-2220 with their call services. They should be sure to give their name and seat number to the Audience Services Manager.

Photos and recording are prohibited during the performance.

In response to numerous requests, latecomers will not be seated once the play has started. Latecomers will be seated during the next intermission of the play.

Please, no babes in arms.

Exits

Please familiarize yourself with the route to the exit nearest your seat.

Concessions and Bar

Cocktails are available in the Spirits lounge on the mezzanine level. Playgoers who place their orders prior to the opening curtain will find their drinks waiting for them during the next intermission. Starbucks coffee, Talking Rain sparkling water, soft drinks, tea, candy and fresh baked goods are available during intermission at the mezzanine concession stand and at the north end of the main floor of the Lobby.

Smoking Areas

Municipal codes now prohibit smoking in all public buildings. If you wish to smoke, you may do so in the Spirits lounge on the mezzanine level or in the protected areas outside the Lobby.

Handicap Accessibility

People using crutches, walkers or wheelchairs may be driven right to the theatre door if arrangements are made at least two days in advance. Call 443-2222 for further information.

Services for the Hearing Impaired

Thanks to a generous grant from Citicorp (USA) Inc., The Rep now has an infrared listening system to aid hearing-impaired patrons. Headsets are available at no charge from the coat check on a first-come, first-served basis.

Sign-interpreted performances in American Sign Language (ASL) for the hearing impaired are offered at one Sunday matinee for each Mainstage production. Specially priced tickets are available.

Services for the Visually Impaired

Special performances for visually impaired persons are made possible by The Audio–Description Service. The program provides patrons with prerecorded descriptions of costumes and sets as well as live narration throughout the performance. The Audio–Description Service receives support from the Allied Arts Foundation; the Seattle, King County and Washington State arts commissions; and the Norcliffe Fund.

Services will be offered at one Saturday matinee for each Mainstage production. Specially priced tickets are available.

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Take Metro to the Seattle Repertory Theatre! Call 553-3000 for Metro bus schedule information.

